

Customised Books in Early Modern Europe and the Americas, 1400–1700

Intersections

INTERDISCIPLINARY STUDIES IN EARLY MODERN CULTURE

General Editor

Karl A.E. Enenkel (*Chair of Medieval and Neo-Latin Literature
Universität Münster*
e-mail: kenen_01@uni_muenster.de)

Editorial Board

W. de Boer (*Miami University*)
S. Bussels (*University of Leiden*)
A. Dlabačová (*University of Leiden*)
Chr. Göttler (*University of Bern*)
J.L. de Jong (*University of Groningen*)
W.S. Melion (*Emory University*)
A. Montoya (*Radboud University Nijmegen*)
R. Seidel (*Goethe University Frankfurt am Main*)
P.J. Smith (*University of Leiden*)
J. Thompson (*Queen's University Belfast*)
A. Traninger (*Freie Universität Berlin*)
C. Zittel (*Ca' Foscari University of Venice / University of Stuttgart*)
C. Zwierlein (*Berlin*)

VOLUME 86 – 2024

The titles published in this series are listed at brill.com/inte

Customised Books in Early Modern Europe and the Americas, **1400–1700**

Edited by

Christopher D. Fletcher
Walter S. Melion



BRILL

LEIDEN | BOSTON

Cover illustrations: (central image) "Kings and Princes Coming to Troy to Assist King Priam", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 48v. Folio size 200 x 140 mm. Public domain.

Wikimedia Commons; (background image) Hans Schrotbanck (designer), Christ's passion is our redemption; detail from *Magnencii Rabani Mauri de laudi[bus] Sanctae Crucis opus* (Pforzheim, Thomas Anshelm – Jakob Wimpfeling: 1503), fol. i iv v. Woodcut, 310 mm (fol.). Atlanta, Pitts Theology Library, Candler Theology School, Emory University, 1503 HRAB. Creative Commons 0 License.

The Library of Congress Cataloging-in-Publication Data is available online at <https://catalog.loc.gov>
LC record available at <https://lccn.loc.gov/2023047111>

Typeface for the Latin, Greek, and Cyrillic scripts: "Brill". See and download: brill.com/brill-typeface.

ISSN 1568-1181

ISBN 978-90-04-68055-5 (hardback)

ISBN 978-90-04-68056-2 (e-book)

DOI 10.1163/9789004680562

Copyright 2024 by Koninklijke Brill NV, Leiden, The Netherlands.

Koninklijke Brill NV incorporates the imprints Brill, Brill Nijhoff, Brill Schöningh, Brill Fink, Brill mentis, Brill Wageningen Academic, Vandenhoeck & Ruprecht, Böhlau and V&R unipress.

All rights reserved. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the publisher. Requests for re-use and/or translations must be addressed to Koninklijke Brill NV via brill.com or copyright.com.

This book is printed on acid-free paper and produced in a sustainable manner.

Contents

Acknowledgements	ix
List of Figures	x
Notes on the Editors	xxxI
Notes on the Contributors	xxxII

PART 1 *Introduction*

- 1 Kinds and Degrees of Customisation in Early Modern Book Production and Reception 3
Walter S. Melion
- 2 The Customising Mindset in the Fifteenth Century: The Case of Newberry Inc. 1699 41
Christopher D. Fletcher

PART 2 *Customisation across Media*

- 3 A Late Medieval Multi-Text Manuscript and Its Printed Precedents 67
Britt Boler Hunter
- 4 Reforming Hrabanus: Early Modern Iterations of *In honorem sanctae crucis* 92
Kelin Michael
- 5 A Customized Housebook of Repurposed Prints: the *Liber Quodlibetarius*, c. 1524 137
Stephanie Leitch

- PART 3**
Communal Customising
- 6 How to Talk about Burgundian Books You Could Not Read 169
Bret L. Rothstein
 - 7 Customizing for the Community: The Wiesbaden Manuscript (Hauptstaatsarchiv 3004 B 10) and the Late Medieval Church 186
Geert Warnar
 - 8 A Medical Anthology Customised ‘for the Consolation of the Sick’ in a Brussels Convent 227
Andrea van Leerdam
 - 9 Custom Made by Antonio Ricardo: Peru’s First Printer and His Illustrations in Jerónimo de Oré’s *Symbolo Catholico Indiano* (1598) 248
Tom Cummins
- PART 4**
Individual Customisers
- 10 From Proud Monument to Ill-Marked Tomb: Tommaso Schifaldo in a Sicilian Humanist Miscellany 289
Paul F. Gehl
 - 11 Customization of a Latin Emblem Book by a Vernacular Owner: Unknown German Poems to a Copy of Vaenius’s *Emblemata Horatiana* (first edition, 1607) 325
Karl A.E. Enenkel
 - 12 Picture Bound: Customized Books of Prints and the Myth of the Ideal Series 372
Shaun Midanik
 - 13 Customizing an Emblem Book as an *album amicorum*: Valentin Ludovicus’ Entry in the *Stammbuch* of Christian Weigel 402
Mara R. Wade

PART 5
Editorial Customisation

- 14 A Play of Continuity and Difference: A Book of Fortune-telling Adapted from the Kingdom of Poland to Southeastern Europe 425
Justyna Kiliańczyk-Zięba
- 15 Shifting Perspectives: Changing Optical Theory in the Printed Works of Jean-François Niceron 452
Brent Purkaple
- 16 Venice as a Musical Commodity in Early Modern Germany:
A Frontispiece Collage, c. 1638 475
Jason Rosenholtz-Witt
- 17 Vaenius in Ireland: An Eighteenth-Century Customization of the *Emblemata Horatiana* 492
Simon McKeown

PART 6
Visual Customisation

- 18 Frames, Screens and Urns: Customisation and Poetics in the 1495 Aldine *Theocritus* painted by Albrecht Dürer for Willibald Pirckheimer 525
Jakub Koguciuk
- 19 Compiled Compositions: The *Kattendijke Chronicle* (c. 1491–1493) and Late Medieval Book Design 547
Anna Dlabačová
- 20 Interpolated Prints as Exegetical Meditative Glosses in a Customized Copy of Franciscus Costerus's Dutch *New Testament* 600
Walter S. Melion
- 21 'By the Genius of the Indians': The Customization of Nieremberg's *De la Diferencia* in Guarani (Loreto, Juan Bautista Neumann et alii: 1705) 684
Pedro Leal
- Index Nominum 771

Acknowledgements

This volume consists of essays redacted from papers originally delivered at the colloquium, *Customised Books in Early Modern Europe and the Americas, 1400–1700*, held at Emory University on October 14–16, 2021. Organised under the aegis of the Art History Department's Lovis Corinth Endowment, the colloquium was the eleventh in the ongoing series of such events convened annually at Emory. Kay Corinth and her sister Mary Sargent established the endowment to honor the memory of Kay's father-in-law, the celebrated painter Lovis Corinth. The Corinth Colloquia provide an interdisciplinary forum for the comparative study of early modern northern art. Dr. Lia Markey, Director of The Newberry Library's Center for Renaissance Studies, offered unstinting support for this project. I am especially grateful to the Center's Assistant Director, Christopher Fletcher, who co-organised the three-day colloquium and, over the next year and a half, co-edited the ensuing volume. Sarah McPhee, Samuel Candler Dobbs Professor of Art History and Chair of the Art History Department, encouraged and facilitated *Customised Books in Early Modern Europe and the Americas* amidst the many complications attendant upon a post-pandemic conference. Corinth Graduate Associates Annie McEwen Maloney and Alexandra Zigomalas assisted in preparing and implementing the colloquium, and Ms. Zigomalas served afterward as an ideal editorial assistant. For her administrative support, I am beholden to Blanche Barnett, Academic Department Administrator. I also want to thank Chris Sawula, the department's former Visual Resources and Spatial Art History Librarian, for consulting with the IT team tasked with managing the colloquium. Finally, an immeasurable debt of thanks is owed to Linnea Harwell, Graduate Program Coordinator in Art History, the person without whom the colloquium could never have been realised, who took matters great and small in hand and managed them with consummate grace, skill, intelligence, and *savoir faire*.

Desidero eam corona immortalitatis gratiarum cingere.

Walter S. Melion

Figures

- 1.1 Jan Wierix after Bernardino Passeri, *Annunciation*, plate 1 of the image sequence tracking the life of Christ, illustration to chapter 107 of the liturgical sequence, in Jerónimo Nadal, *Adnotationes et meditationes in Evangelia* (Antwerp, Martinus Nutius: 1595). Engraving, 233 × 146 mm 13
- 1.2 Jan Wierix after Bernardino Passeri, *The Universal Judgment*, plate 98 of the image sequence tracking the life of Christ, illustration to chapter 1 of the liturgical sequence, in Jerónimo Nadal, s.J., *Adnotationes et meditationes in Evangelia* (Antwerp, Martinus Nutius: 1595). Engraving, 233 × 145 mm 14
- 1.3 Theodoor and Cornelis, Emblem 15: “Hominis vere Christiani descriptio” (“Description of a truly Christian man”), engraving, ca. 1601. In Jan David, s.J., *Veridicus Christianus* (Antwerp: Ex officina Plantiniana, 1606), quarto 16
- 1.4 Theodoor and Cornelis Galle, *Orbita probitatis ad Christi imitationen* (*Orbit of Probitity for the Imitation of Christ*), engraving, ca. 1601. Appendix to Jan David, s.J., *Veridicus Christianus* (Antwerp: Ex officina Plantiniana, 1606), quarto 21
- 1.5 Hector van Aytta, “Dant Dura Dulcia”, in *Album amicorum of Cornelis a Blyenburch*: page 113 of Paradin Claude – Symeoni Gabriele, *Heroica symbola* (Antwerp, Christopher Plantin: 1562), in-octavo 27
- 1.6 Theodoor, Cornelis, and/or Jan Galle, *Vita S. Joseph beatissimae Virginis sponsi patriarcharum maximi iconibus delineata ac versiculis ornata* (Life of St. Joseph, husband of the most blessed Virgin, greatest of the patriarchs, portrayed in images and ornamented with Verses) (Antwerp, Theodoor Galle: ca. 1601–1633). Engraving, 101 × 60 mm 31
- 1.7 Antoon II Wierix, *Cor Iesu amanti sacrum* (Heart sacred to the loving Jesus / Heart of Jesus sacred to the one who loves him) (Antwerp, Antoon II Wierix: before 1604), title-page. Engraving, 91 × 56 mm 32
- 1.8 Ferrar / Collet Family, *Of the Lord's Supper: The Sacrament of Continuance in the Covenant of Grace [...] in which are to be considered the Sacramental Relation of the visible signe [...] and the invisible Grace*, page 231 in *The Prince of Wales's Concordance*, ca. 1640. Cut and pasted engravings and letterpress, in-grand folio 35
- 1.9 Ferrar / Collet Family, “Certain women, which had been healed of evil spirits and infirmities [...]”, page 66 in *M O N O T E Σ Σ A P O N or The Actions Doctrine and Other Passages Touching Our Lord and Saviour Iesus Christ*, 1640. Private collection. Source: Gaudio M., *The Bible and the Printed Image in Early Modern England* (Abingdon – New York: 2017) 57 36

- 2.1 Title page of *Ein ware nachuolgung Cristi*. (Augsburg: Anton Sorg, 1486). Chicago, Newberry Library, Inc. 1699 44
- 2.2 Incipit of devotional manuscript in Inc. 1699. Chicago, Newberry Library, Inc. 1699, fol. 193r 45
- 2.3 Decorative border around a pre-existing torn corner. Chicago, Newberry Library, Inc. 1699, fol. 229v 47
- 2.4 Wax dripping in *Ein ware nachuolgung Cristi*. (Augsburg: Anton Sorg, 1486). Chicago, Newberry Library, Inc. 1699, fol. xvii r 48
- 2.5 Two *Priameln*. Chicago, Newberry Library, Inc. 1699, fol. 227r 53
- 3.1 Final scene of *Revelation* (above) and scenes from the “Life of John” (below). Ink and color wash on parchment, 324 × 238 mm, ca. 1470. London, British Library, Additional Manuscript 19896, picture-book Apocalypse, fol. 23v 72
- 3.2 Final scene of *Revelation* (above) and scenes from the “Life of John” (below). Handcolored woodcut print, 275 × 190 mm, ca. 1470. Cambridge, Trinity College Library, Inc.3[4245], *Apocalypsis Sancti Johannis cum figuris*, fol. 46v 73
- 3.3 Detail of “John witnessing the rise of the Beast from the Sea”. Ink and color wash on vellum, 40 × 30 cm, ca. 1470. London, Wellcome Library MS 49, *Wellcome Apocalypse*, lower miniature of fol. 15r 74
- 3.4 “Dying man with vision of Trinity, Virgin, and St. Anthony” from the *Ars Moriendi*. Ink and color wash on vellum, 40 × 30 cm, ca. 1470. London, Wellcome Library MS 49, *Wellcome Apocalypse*, lower left miniature of fol. 30r 77
- 3.5 “Dying man with vision of Trinity, Virgin, and St. Anthony”. Hand colored woodcut print, 150 × 105 mm, ca. 1475. Washington D.C., Library of Congress, Incun. x. P27, *Ars Moriendi*, Schreiber edition XII, pg. 15 78
- 3.6 End of the post-Apocalyptic “Life of John” and beginning of the *Ars Moriendi*. Ink and color wash on vellum, 40 × 30 cm, ca. 1470. London, Wellcome Library MS 49, *Wellcome Apocalypse*, lower left miniature of fol. 28v to 29r 80
- 3.7 Concluding scenes of the *Ars Moriendi*, the *Ad mortem festinamus* and “Wheel of Fortune”. Ink and color wash on vellum, 40 × 30 cm, ca. 1470. London, Wellcome Library MS 49, *Wellcome Apocalypse*, lower left miniature of fol. 30v 82
- 3.8 “Life of Antichrist”. Ink and color wash on parchment, 285 × 215 (260 × 190) mm, ca. 1470. London, British Library, Additional Manuscript 19896, picture-book Apocalypse, fols. 8v to 9r 84
- 3.9 “Antichrist’s failed ascension into heaven from the Mount of Olives”. Ink and color wash on vellum, 40 × 30 cm, ca. 1470. London, Wellcome Library MS 49, *Wellcome Apocalypse*, lower left miniature of fol. 13r 86

- 3.10 Antichrist performing marvels. Ink and color wash on vellum, 40 × 30 cm, ca. 1470. London, Wellcome Library MS 49, *Wellcome Apocalypse*, lower left miniature of fol. 10v 87
- 4.1 *Crucified Christ*, c. 825–850 CE; detail from Hrabanus Maurus's *In honorem sanctae crucis*, fol. 8v. Tempera and ink on parchment, 365 × 295 mm. Rome, Biblioteca Apostolica Vaticana, Reg. Lat. 124 93
- 4.2 *Crucified Christ*; c. 1600 CE; detail from Hrabanus Maurus's *In honorem sanctae crucis*, fol. 9v. Tempera, gold, and ink on parchment, 350 × 298 mm. Paris, Bibliothèque nationale de France, Bibliothèque d'Arsenal, Ms-472 94
- 4.3 Dedication Image, c. 825–850 CE; detail from Hrabanus Maurus's *In honorem sanctae crucis*, fol. 2v. Tempera and ink on parchment, 365 × 295 mm. Rome, Biblioteca Apostolica Vaticana, Reg. Lat. 124 110
- 4.4 Hans Schrotbanck (designer), Dedication Image; detail from *Magnencii Rabani Mauri de laudi[bus] Sanctae Crucis opus* (Pforzheim, Thomas Anshelm – Jakob Wimpfeling: 1503), fol. Aa v r. Woodcut, 310 mm (fol.); Atlanta, Pitts Theology Library, Candler Theology School, Emory University, 1503 HRAB 111
- 4.5 Dedication Image, c. 1490 CE; detail from Hrabanus Maurus's *In honorem sanctae crucis*, fol. iv. Tempera, ink, and gold on parchment. Stuttgart, Württembergische Landesbibliothek, Cod. Theol. et philos. 2º 122 112
- 4.6 Hans Schrotbanck (designer), *Crucified Christ*; Woodcut; detail from *Magnencii Rabani Mauri de laudi[bus] Sanctae Crucis opus* (Pforzheim, Thomas Anshelm – Jakob Wimpfeling: 1503), fol. a i v. Woodcut, 310 mm (fol.); Atlanta, Pitts Theology Library, Candler Theology School, Emory University, 1503 HRAB 114
- 4.7 Hans Schrotbanck (designer), *Hrabanus Praying*; detail from *Magnencii Rabani Mauri de laudi[bus] Sanctae Crucis opus* (Pforzheim, Thomas Anshelm – Jakob Wimpfeling: 1503), fol. k iii v. Woodcut, 310 mm (fol.). Atlanta, Pitts Theology Library, Candler Theology School, Emory University, 1503 HRAB 115
- 4.8 Hans Schrotbanck (designer), Christ's passion is our redemption; detail from *Magnencii Rabani Mauri de laudi[bus] Sanctae Crucis opus* (Pforzheim, Thomas Anshelm – Jakob Wimpfeling: 1503), fol. i iv v. Woodcut, 310 mm (fol.). Atlanta, Pitts Theology Library, Candler Theology School, Emory University, 1503 HRAB 116
- 4.9 Hans Schrotbanck (designer), *Crucified Christ*; detail from *Magnencii Rabani Mauri de laudi[bus] Sanctae Crucis opus* (Pforzheim, Thomas Anshelm – Jakob Wimpfeling: 1503), fol. a i v. Woodcut, 310 mm (fol.). Boston, Boston Public Library, G.Ho1.72 119

- 4.10 Albrecht Dürer (designer), *Hrotsvitha presenting her work to Otto I*; detail from *Opera Hrotsvite, illustris virginis et monialis Germanica orte, nuper a Conrado Celte inventa* (Nuremberg, Conrad Celtis: 1501), a i v. Woodcut, 310 mm (fol). Los Angeles, Getty Research Institute, PA8340.A12 1501; © Getty Research Institute 120
- 4.11 Dedication Image, c. 1600 CE; detail from Hrabanus Maurus's *In honorem sanctae crucis*, fol. 3v. Tempera, gold, and ink on parchment, 350 × 298 mm. Paris, Bibliothèque nationale de France, Bibliothèque d'Arsenal, Ms-472 123
- 4.12 *Louis the Pious*, c. 825–850 CE; detail from Hrabanus Maurus's *In honorem sanctae crucis*, fol. 4v. Tempera and ink on parchment, 365 × 295 mm. Rome, Biblioteca Apostolica Vaticana, Reg. Lat. 124 130
- 4.13 *Louis the Pious*; c. 1600 CE; detail from Hrabanus Maurus's *In honorem sanctae crucis*, fol. 5v. Tempera, gold, and ink on parchment, 350 × 298 mm. Paris, Bibliothèque nationale de France, Bibliothèque d'Arsenal, Ms-472 131
- 5.1 Master WR, "Noah's Ark", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 9v–10r. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 140
- 5.2 Master WR, "The Fifth Day", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 4r. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 142
- 5.3 Master WR, "Head Brace", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 68r. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 146
- 5.4 Master WR, section devoted to "Physiognomy", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 8or. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 149
- 5.5 Anon., sets of "Foreheads", woodcut, in Bartolomeo Cocles, *Ein kurtzer bericht der gantzen Phisionomey und Ciromancy* (Strassburg, Johann Grüninger: 1524). Sig. W 8 Philos. 959 150
- 5.6 Erhard Reuwich, for Bernard von Breydenbach, *Peregrinatio in Terram Sanctam* (Mainz, Schöffer: 1486) 152
- 5.7 Master WR, "Exotic Animals", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 89v. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 154
- 5.8 Master WR, "Various Herbs", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 56r. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 157
- 5.9 Master WR, "Which fish are healthy", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 117v. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 158

- 5.10 Master WR, "How to catch birds", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 87r. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 160
- 5.11 Master WR, "Horses", illumination, in Benedictus Rughalm, *Liber Quodlibetarius*, fol. 91r. Erlangen, Universitätsbibliothek Erlangen-Nuremberg (inv. no. Ms. B 200) 161
- 6.1 Netherlandish artisan (possibly Rogier van der Weyden), Jean Wauquelin Presenting His Translation of the *Croniques de Hainaut* to Philip the Good, frontispiece to Jacques de Guise, *Chroniques de Hainault (Annales historiae illustrium principum Hannoniae)*, 1447–1448 (Part 1). Tempera on parchment, 43.9 × 31.6 cm (folio) 171
- 6.2 Anonymous, Swan Mazer, before 1384. Silver-gilt and maple wood, 7.0 × 12.7cm. Corpus Christi College, Cambridge University 180
- 7.1 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 61r. Page with pasted drawings 188
- 7.2 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 2v. Table of contents, verses on borrowing the book and pasted drawing 192
- 7.3 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 14v. Pasted drawing of Saint George fighting the dragon 205
- 7.4 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 151v. Saint George 207
- 7.5 St George by Alexandre Hannotiau; copy ca. 1900 of the wall painting in Saint Martin's (now disappeared) 208
- 7.6 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 24v. Adoration of the Magi, set of pasted drawings 209
- 7.7 Three Magi Sculpture St. Martin's Church Halle (Belgium) 209
- 7.8 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 126r. Three dead rising from their graves 211
- 7.9 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 118v. Mary and Jesus with saints Catherine and Barbara 213
- 7.10 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 14r. Pasted drawings of St. Martin and the beggar with Jesus in the clouds 215
- 7.11 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 1v. Salvator mundi with accompanying text 216
- 7.12 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 45r. Moses receiving the ten commandments 219
- 7.13 Ms. Wiesbaden, Hessisches Hauptstaatsarchiv, 3004 B 10, fol. 110v. Monk and nun in dialogue 222
- 8.1 Title page with owners' inscription of the Poor Clares in Brussels, dated 1555. Sylvius Petrus, *Tfundament der Medicinen ende Chyurgien* (Antwerp, Willem

- Vorsterman: 1540), Washington D.C., Library of Congress, Rosenwald 1159, fol. A i r 230
- 8.2 Instances of censorship in text and image, folio number written and corrected by a single hand, parchment tabs added to the side. Sylvius, *Tfundament*, Library of Congress, Rosenwald 1159, fols. P iii v–P iii r 233
- 8.3 Trace of a pin next to a recipe ‘against all kinds of fevers’. Sylvius, *Tfundament*, Library of Congress, Rosenwald 1159, fol. [2]C ii v 235
- 8.4 A pin next to a recipe ‘against too much blood’. Sylvius, *Tfundament* (Antwerp, Willem Vorsterman: 1532), Copenhagen, Det Kgl. Bibliotek, Fol. Pat. 19840, fol. O iii v 237
- 8.5 Hand-coloured urine flasks. Sylvius, *Tfundament* (1530), The Hague, KB National Library of the Netherlands, KW 228 A 10, fol. D v r 240
- 8.6 Hand-coloured urine flasks. Sylvius, *Tfundament* (1530), Ghent University Library, BIB.ACC.oo8275, fol. D v r 240
- 8.7 Hand-coloured urine flasks. Sylvius, *Tfundament* (1540), Bethesda, MD, National Library of Medicine, HMD collection, wz 240 S985f 1540, fol. D v r 241
- 8.8 Hand-coloured urine flasks. Sylvius, *Tfundament* (1532), Copenhagen, Det Kgl. Bibliotek, Fol. Pat. 19840, fol. D v r 241
- 9.1 Bishop Zumárraga, “Title Page” of *Doctrina Breve p[ro]uechosa de las cosas q[ue] p[er]tenecen a la fe catholica [...]* (Gran Ciudad Tenochitlan Mexico de Nueva España, Juan Cromberger (Juan Pablos): 1544). Harvard University, Houghton Library, pga_typ_100_544-METS 251
- 9.2 Juan de La Cruz, “The final part of the fourteen articles of faith or liturgical acts that enact that faith, and Moses receives the Ten Commandments that then follow,” *Doctrina christiana en la lengua guasteca co[n] la lengua castellana* (Mexico City, Pedro Ocharte: 1571), fols. 13v–14r 252
- 9.3 “Title Pages” to Alonso de la Vera Cruz, *Physica speculatio* (Mexico City, Juan Pablos: 1554) and Maturino Gilberti, *Diálogo de doctrina christiana en la lengua de Mechuanacan* (Mexico City, Juan Pablos: 1559) 253
- 9.4 Alonso de Molina, “Profile Portrait of Christ,” in *Confesionario mayor, en lengua mexicana y castellana* (Mexico City, Pedro Brilli: 1578) 29 255
- 9.5 “Profile Portrait of Christ” with text ‘Ego sum veritas, Jesu Cristo Nazareno’, in Alonso de Molina, *Confesonario mayor, en lengua mexicana y castellana* (Mexico City, Antonio Espinosa: 1565) 27, 68, and in the frontispiece of Friar Juan Baptista, *Sermonario en la Lengua Mexicana* (Mexico City, Diego Lopez Daualos: 1606) 256
- 9.6 Alonso de Molina, “Title Page” with “Profile Portrait of Christ,” in *Doctrina Christiana, en lengua mexicana [...]* (Mexico, En Casa de Pedro Ocharte: 1578) 257

- 9.7 Antonio Ricardo, "Title Pages" of *Doctrina Christiana y catecismo para instruccion de los Indios* (1585); *Tercero catecismo y exposicion de la doctrina christiana, por sermones* (1585); and *Confessionario para los curas de Indios* (Ciudad de Los Reyes, Antonio Ricardo Primero Impressor en estos Reynos del Piru: 1584–1585) 261
- 9.8 Antonio Ricardo, "The Last Supper". Woodcut in *Doctrina Christiana y catecismo para instruccion de los indios* (Lima, Antonio Ricardo primero impressor en estos Reynos del Peru: 1584), fol. 45r 262
- 9.9 Antonio Ricardo, "Profile Portrait of Christ". Woodcut in "Catecismo Mayor", in *Doctrina Christiana y catecismo para instruccion de los Indios* (Lima, Antonio Ricardo primero impressor en estos Reynos del Peru: 1585), fol. 83v 263
- 9.10 Antonio Ricardo, "Double Vignette of the Trinity and Coronation of the Virgin". Woodcut at the end of "Catecismo breve", in *Doctrina Christiana y catecismo para instruccion de los Indios* (Lima, Antonio Ricardo primero impressor en estos Reynos del Peru: 1585), fol. [18r] 265
- 9.11 Sacristy of San Peter in Lima with Bernardo Bitti, "Coronation of the Virgin" at the eastern end. Oil on canvas, 1580 267
- 9.12 Bernardo Bitti, "Coronation of the Virgin". Oil on canvas, 1580. San Pedro, Lima 268
- 9.13 Antonio Ricardo (?), "Portrait of Pedro de Oña". Woodcut, in *Pedro de Oña, Arauco Donado* (Lima, Antonio Ricardo: 1578), fol. 3r 269
- 9.14 Jerónimo Luis de Oré, "Title Page" and final page, in *Symbolo Catholico Indiano* (Lima, Antonio Ricardo: 1598) 271
- 9.15 Jerónimo Luis de Oré, "Crucifixion of Christ", in *Symbolo Catholico Indiano* (Lima, Antonio Ricardo: 1598), fol. 124v 273
- 9.16 Jerónimo Luis de Oré, "The Trinity", in *Symbolo Catholico Indiano* (Lima, Antonio Ricardo: 1598), fol. 66r 275
- 9.17 Jerónimo Luis de Oré, "Portrait of Christ", in *Symbolo Catholico Indiano* (Lima, Antonio Ricardo: 1598), fols. 66v and 67r 276
- 9.18 Hans Burkmar, "Salvator Mundi" with the text of the so called *Lentulus* Letter. Woodcut, 32.3 × 22.7 cm, ca. 1511 278
- 10.1 Newberry Library, MS 71.5, fol. 3r. Schifaldo, *Carmen bucolicum*, written in Cesare Zizo's formal hand 297
- 10.2 Newberry Library, MS 71.5, fol. 21r. Pseudo-Pliny, *De viris illustribus* (Venice: 1486), with marginal note at bottom in the hand of Cesare Zizo concerning a Sicilian campaign. Note his correction to the spelling of 'Lilybeo' (Marsala, his hometown and Schifaldo's) 299
- 10.3 Newberry Library, MS 71.5, fol. 107r, Pontano, *Parthenopaeus* 16, with annotations by the scribe of the text, including one on the legend of Empedocles 308

- 11.1a Vaenius, *Emblemata Horatiana*, Engraving to E. 16, “Voluptatum usurae, morbi et miseriae” (p. 39) 332
- 11.1b German poem to emblem 16 (p. 38) 332
- 11.1c Engraving to emblem 17, “Crapula ingenium offuscat” 333
- 11.2 Engraving to emblem 11, “Animi servitus” 334
- 11.3a Vaenius, *Emblemata Horatiana*, Engraving to E. 10, “Amor virtutis” 336
- 11.3b German verses to emblem 10 (p. 26) 336
- 11.4a Detail of Fig. 11.3A 338
- 11.4b Personification of Nemesis or ‘Rach’. Illustration to Andrea Alciato, *Emblematum liber*, ed. Held (Frankfurt a.M.: 1567), no. 71, “Nec verbo nec facto quenquam laedendum” 338
- 11.4c Bernard Salomon, Nemesis, 1551. Woodcut to Alciato’s emblem “Nec verbo nec facto quenquam laedendum” 339
- 11.4d Medieval scourge from 1493 339
- 11.4e Engraving to emblem 87, “Culpam Poena premit comes” (p. 180). The German poet took the female figure to the left to be Serapis 341
- 11.4f The Fury Tisiphone, by Antonio Tempesta, 1606. Engraving, illustration to Ovid’s *Metamorphoses* 342
- 11.4g (left) The Graeco-Egyptian god Serapis. Sculpture from the Serapeum of Alexandria. Roman copy from a Greek original from the 4th century BC. Vatican Museums; (right) Serapis. Illustration to Vincenzo Cartari, *Imagines deorum, qui ab antiquis colebantur [...]* (Lyon, Bartolomaeus Honoratus: 1581), p. 55 343
- 11.4h Page 180 of the German poet’s copy of the *Emblemata Horatiana* (1607) 345
- 11.5a Detail of Vaenius’s image to E. 1, “Virtus inconcussa” (p. 9) 347
- 11.5b Personification of Constantia by Philip Galle, 1585–1590. Engraving, 15.2 × 8.7 cm 347
- 11.5c Personification of Fortitudo with the lion by Marco Dente da Ravenna, 1515–1520 (possibly after a design by Giulio Romano). Engraving, 17.9 × 27.9 cm 347
- 11.6a Engraving to emblem 64 of Vaenius, *Emblemata Horatiana* (Antwerp: 1607), p. 135 348
- 11.6b Johannes Wierix after Chrispijn van den Broeck (died 1591), *Hercules at the crossroads*, standing between the personifications of Labor and Voluptas, engraving, second half of the 16th century 349
- 11.6c Attributed to Jacob Matham, after Hendrik Goltzius, personification of Avarita, from the series *The Seven Vices* (1587). https://commons.wikimedia.org/wiki/File:Avarice_-_Jacob_Matham.jpg 350
- 11.6d Detail of Fig. 11.6A 350
- 11.6e German poem to Emblem 64 (p. 134) 352

- 11.7a Engraving to emblem 8, "Virtus in actione consistit" 355
- 11.7b German poem to emblem 8 355
- 11.8a Engraving to emblem 2, "Virtutis Gloria" 357
- 11.8b Relief with the Triumph of Marcus Aurelius, 2nd century BC. Part of the triumphal arch of Constantine, now in the Palazzo dei Conservatori, Rome 360
- 11.8c Nicolas Beatrizet (died 1565), Triumph of Marcus Aurelius, ca. 1550. After the relief on the triumphal arch of Constantine 360
- 11.8d German poem to Emblem 4 (p. 10) 360
- 11.9a Engraving to emblem 14 of Vaenius, *Emblematum Horatiana* (Antwerp: 1607), p. 35 364
- 11.9b German poem to emblem 14 (p. 34) 365
- 11.10a Engraving to emblem 81 "Tempera te tempori" 369
- 11.10b German poem to emblem 81 (p. 168) 369
- 12.1 Jan van Troyen, Frontispiece. Etching, book height 44 cm, made in 1673 after a painting by David Teniers the Younger. From: *Davidis Teniers Antverpiensis pictoris, et a canticis ser. mis principibus Leopoldo Gvil. archidvci, et Ioanni Austriaco Theatrum Pictorum [...]* (Antwerp, Jacobus Peeters: 1673) 373
- 12.2 Jan van Troyen, Frontispiece. Detail, vignette below the plate. Etching, book height 44 cm, after a painting by David Teniers the Younger. From: *Davidis Teniers Antverpiensis pictoris, et a canticis ser. mis principibus Leopoldo Gvil. archidvci, et Ioanni Austriaco Theatrum Pictorum [...]* (Antwerp, Jacobus Peeters: 1673) 374
- 12.3 Paulo Henoch, *Alla Serenissima altezza del dvca di Parma e Piacenza.* Letterpress, 1617. From: *Descrizione del Sacro Monte della Vernia* (Florence, Paulo Henoch (?): 1612/17) 393
- 12.4 Lino Moroni (?), *Descriueſi nella ſeguente proſpettua la moſtra [...].* Letterpress, 1612. From: *Descrizione del Sacro Monte della Vernia* (Florence, s.n.: 1612) 394
- 13.1 'C.W.C.S.' and '1613', Cover, Achillis Bocchi, *Symbolicarum quæſtionum* (Bologna, apud Societatem Typographiæ Bononiensis: 1574); *Stammbuch* Christian Weigel. Cod. Guelf. 225 Noviss. 8 405
- 13.2 Emblem 108, Achillis Bocchi, *Symbolicarum quæſtionum* (Bologna, apud Societatem Typographiæ Bononiensis: 1574). <http://emblematica.library.illinois.edu/detail/emblem/E020865> 407
- 13.3 Emblem 108, Ludovicus entry, *pictura*, Bocchi, *Symbolicarum quæſtionum;* *Stammbuch* Christian Weigel. Herzog August Bibliothek (HAB), Wolfenbüttel, Cod. Guelf. 225 Noviss. 8 408
- 13.4 Emblem 108, Ludovicus entry, text, Bocchi, *Symbolicarum quæſtionum;* *Stammbuch* Christian Weigel. Herzog August Bibliothek (HAB), Wolfenbüttel, Cod. Guelf. 225 Noviss. 8 409

- 13.5 Emblem 108, Ludovicus entry, opening, Bocchi, *Symbolicarum quæstionum; Stammbuch* Christian Weigel. Herzog August Bibliothek (HAB), Wolfenbüttel, Cod. Guelf. 225 Noviss. 8 413
- 13.6 Emblem 108 verso, Roman Ludwig entry, opening, Bocchi, *Symbolicarum quæstionum; Stammbuch* Christian Weigel. Herzog August Bibliothek (HAB), Wolfenbüttel, Cod. Guelf. 225 Noviss. 8 417
- 14.1 "Fortuna-Occasio". Woodcut illustration, ante 1532 (1531?). Title page of Stanisław z Bochnie, *Fortuna albo Szczęście* (Kraków, Łazarz Andrysowic: [post 1561]). Munich, Bayerische Staatsbibliothek, call no. Res. 2 Phys.m.7 430
- 14.2 "Chart with a Rooster". Woodcut illustration, ante 1532 (1531?). In Stanisław z Bochnie, *Fortuna albo Szczęście* (Kraków, Łazarz Andrysowic: [post 1561]), fol. C ii r. Munich, Bayerische Staatsbibliothek, call no. Res. 2 Phys.m.7 431
- 14.3 "Chart with a Rabbit". Woodcut illustration, ante 1532 (1531?). In Stanisław z Bochnie, *Fortuna albo Szczęście* (Kraków, Łazarz Andrysowic: [post 1561]), fol. D vi r. Munich, Bayerische Staatsbibliothek, call no. Res. 2 Phys.m.7 432
- 14.4 "Oracles of Sybilla Kumana". Woodcut illustration, ante 1532 (1531?). In Stanisław z Bochnie, *Fortuna albo Szczęście* (Kraków, Łazarz Andrysowic: [post 1561]), fol. H iii r. Munich, Bayerische Staatsbibliothek, call no. Res. 2 Phys.m.7 433
- 14.5 "Oracles of Sybilla Samia". Woodcut illustration, ante 1599. In *Fortuna* (Cluj-Napoca, The Heltai Press, ca 1599–1601). Budapest, Országos Széchényi Könyvtár, call no RMK I. 361b 438
- 14.6 "Oracles of Sybilla Samia". Woodcut illustration, ca 1616. In *Fortuna* (Bardejov, Jakob Klöss (Junior), ca 1616). Budapest, Országos Széchényi Könyvtár, call no RMK I. 350 439
- 14.7 "Fortuna-Occasio". Woodcut illustration, ante 1599. Title page of *Fortuna* (Cluj-Napoca, The Heltai Press, ca 1599–1601). Budapest, Országos Széchényi Könyvtár, call no RMK I. 361b 440
- 14.8 "Chart with a Wolf". Watercolour on paper, ante 1664. In *Sibila Katarine Zrinske* (northern Croatia, ante 1664). Zagreb, Knjižnica Zagrebačke nadbiskupije (Metropolitana), call no. MR 157 444
- 14.9 "Oracles of Sybilla Persica". Watercolour on paper, ante 1664. In *Sibila Katarine Zrinske* (northern Croatia, ante 1664). Zagreb, Knjižnica Zagrebačke nadbiskupije (Metropolitana), call no. MR 157 445
- 14.10 Gerhard Altzenbach, *Twelve Sybillen*. Engraving, 36.6 × 29.1 cm. Cologne, 1620–1672. Braunschweig, Herzog Anton Ulrich-Museum, call no GAltzenbach AB 3.14 446
- 15.1 Michel Lasne, engraved portrait of Jean-François Niceron. In Niceron Jean-François, *La perspective curieuse* (Paris, François Langlois: 1652) 453

- 15.2 Engraving of cylindrical anamorphosis sketched by Jean-François Niceron.
In Niceron Jean-François, *La perspective curieuse* (Paris, Pierre Billaine: 1638) plate 19. Source gallica.bnf.fr / Bibliothèque nationale de France 456
- 15.3 Engraving designed by Jean-François Niceron depicting Louis XIII seen using a faceted crystal. In Niceron Jean-François, *La perspective curieuse* (Paris, Pierre Billaine: 1638) plate 24. Source gallica.bnf.fr / Bibliothèque nationale de France 461
- 15.4 Jean Blanchin, engraving of quadrangle optical projection. In Niceron Jean-François, *La perspective curieuse* (Paris, Pierre Billaine: 1638) plate 18. Source gallica.bnf.fr / Bibliothèque nationale de France 462
- 15.5 Engraving of camera obscura. In Niceron Jean-François, *Thaumaturgus opticus* (Paris, François Langlois: 1646) plate 2 466
- 15.6 Engraving of 'scenographum catholicum'. In Niceron Jean-François, *Thaumaturgus opticus* (Paris, François Langlois: 1646) plate 37 468
- 16.1 Index, Cod. Guelf. 323 Mus. Hdschr, Wolfenbüttel, Herzog August Bibliothek 476
- 16.2 Title page, *Fasciculus Secundus* (Goslar, 1637). Krakow, Biblioteka Jagiellońska, Mus.ant.pract. D 600 483
- 16.3 *Verleih uns Frieden*, in *Fasciculus Secundus* (Goslar: 1637). Cantus partbook. Krakow, Biblioteka Jagiellońska, Mus.ant.pract. D 600 484
- 16.4 Cover page with collaged frontispiece, Cod. Guelf. 323 Mus. Hdschr., Wolfenbüttel, Herzog August Bibliothek 487
- 16.5 Detail, Scotto press device, Cod. Guelf. 323 Mus. Hdschr., Wolfenbüttel, Herzog August Bibliothek 489
- 17.1a Cornelis Galle or Cornelis Galle (engravers) and Otto Vaenius (designer), "Vis Institutionis". Sample of *loci communes*. From: Vaenius Otto, *Q. Horatii Flacci emblemata* (Antwerp, P. Lisaert: 1612) 496
- 17.1b Cornelis Galle or Cornelis Galle (engravers) and Otto Vaenius (designer), "Vis Institutionis". Engraving, 16.1 × 13.1cm. From: Vaenius Otto, *Q. Horatii Flacci emblemata* (Antwerp, P. Lisaert: 1612) 497
- 17.2 Pierre Daret (engraver) and Otto Vaenius (designer), "La Nourriture Peut Tout". Engraving, 18 × 14.5cm. From: Le Roy, Marin, Sieur de Gomberville, *La doctrine des moeurs* (Paris, P. Daret – L. Sevestre: 1646) 498
- 17.3 Pierre Daret (engraver) and Otto Vaenius (designer), "Education Can Do All Things". Engraving, 18 × 14.5cm. From: Gibbs Thomas Mannington, *Moral Virtue Delineated* (London, J. Darby – A. Bettesworth – F. Fayram – J. Pemberton – J. Hooke – C. Rivington – F. Clay – J. Batley – E. Symon: 1726) 499
- 17.4 Robert Williams (engraver) and Godfrey Kneller (painter), "Portrait of Mary Butler, Duchess of Ormonde, with Thomas, Earl of Ossory," c.1693. Mezzotint, 34.3 × 25cm 500

- 17.5 Edmund Arwaker, *Pia desideria: or, Divine Addresses in Three Books* (London, Henry Bonwicke: 1686), with a frontispiece by John Sturt (engraver) and Boëtius Bolswert (designer) 501
- 17.6 Stefano Mulinari (engraver) and Otto Vaenius (designer), "Tempora Mutantur, Et Nos Mutamus In Illis." Engraving, 17 × 13.8cm. From: Otto Vaenius – Stefano Mulinari, *Q. Horati Flacci emblemata/Emblemi Di Q. Orazio Flacco* (Florence, S. Mulinari: 1777) 507
- 17.7 J. Ford (engraver) and F.R. West, Otto Vaenius, and Stefano Mulinari (designers), "La Forza dell'Educazione." Engraving, 17.7 × 14.8cm. From: Elizabeth Grattan, *The First Number of a Translation from the Italian of the Morals of Horace, with Notes from the Principal Greek and Latin Historians and Poets* (Dublin, D. Graisberry: 1785) 508
- 17.8 W.P. Carey (engraver) and F.R. West, Otto Vaenius, and Stefano Mulinari (designers), "La Filosofia Maestra della Vita Umana." Engraving, 18.1 × 14.8cm. From: Elizabeth Grattan, *The First Number of a Translation from the Italian of the Morals of Horace, with Notes from the Principal Greek and Latin Historians and Poets* (Dublin, D. Graisberry: 1785) 510
- 17.9 J. Ford (engraver) and Otto Vaenius, and Stefano Mulinari (designers), "Conviene Alternare Il Contegno Grave Con La Piacevolezza." Engraving, 18.8 × 14.8cm. From: Elizabeth Grattan, *The First Number of a Translation from the Italian of the Morals of Horace, with Notes from the Principal Greek and Latin Historians and Poets* (Dublin, D. Graisberry: 1785) 511
- 17.10 J. Ford (engraver) and F.R. West, Otto Vaenius, and Stefano Mulinari (designers), "La Natura Ottima Moderatrice." Engraving, 18.1 × 14.9cm. From: Elizabeth Grattan, *The First Number of a Translation from the Italian of the Morals of Horace, with Notes from the Principal Greek and Latin Historians and Poets* (Dublin, D. Graisberry: 1785) 514
- 17.11 J. Ford (engraver) and F.R. West, Otto Vaenius, and Stefano Mulinari (designers), "Chi E Ricco? Chi Nulla Desidera." Engraving, 18 × 14cm. From: Elizabeth Grattan, *The First Number of a Translation from the Italian of the Morals of Horace, with Notes from the Principal Greek and Latin Historians and Poets* (Dublin, D. Graisberry: 1785) 515
- 17.12 J. Ford (engraver) and F.R. West, Otto Vaenius, and Stefano Mulinari (designers), "La Potesta Soggetta Ad Altra Maggior Potesta." Engraving, 18 × 14.7cm. From: Elizabeth Grattan, *The First Number of a Translation from the Italian of the Morals of Horace, with Notes from the Principal Greek and Latin Historians and Poets* (Dublin, D. Graisberry: 1785) 516
- 18.1 Albrecht Dürer, *A Pastoral Landscape with Shepherds Playing a Viola and Panpipes*. Painted illumination on a printed sheet, 31 × 20.3 cm. From: Theocritus, *Idylls and Other Texts.* (Venice, Aldus Manutius: 1495/6) 528

- 18.2 Albrecht Dürer, *A Pastoral Landscape with Shepherds Playing a Viola and Panpipes* (detail) 529
- 18.3 Albrecht Dürer, *Joachim and the Angel* (detail), ca. 1504. Woodcut, sheet: 29.4 × 21 cm. Yale University Art Gallery, 1956.16.2c 531
- 18.4 Ovid, *Opera* (Venice, Aldus Manutius: 1502–1503. Manchester, The John Rylands University Library, Spencer 3366, (illumination attributed to Benedetto Bordon) 533
- 18.5 Albrecht Dürer, *A Pastoral Landscape with Shepherds Playing a Viola and Panpipes* (detail) 533
- 18.6 Albrecht Dürer, *A Pastoral Landscape with Shepherds Playing a Viola and Panpipes* (detail) 535
- 18.7 Choir screen at Santa Maria Gloriosa dei Frari, Venice, ca. 1475. Photo: "The Choir Screen" by Slices of Light (marked CC BY-NC-ND 2.0). Available at: <https://flic.kr/p/2hPhQcn> To view the terms, visit <https://creativecommons.org/licenses/by-nd-nc/2.0/jp/?ref=openverse> 536
- 19.1 "David of Burgundy", in the *Kattendijke Chronicle*. The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 530v. Folio size 200 × 140 mm 550
- 19.2 "Emperor Louis", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 152v. Folio size 200 × 140 mm 552
- 19.3a "Kings and Princes Coming to Troy to Assist King Priam", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 48v. Folio size 200 × 140 mm 554
- 19.3b Detail of "Kings and Princes Coming to Troy to Assist King Priam", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 48v. Folio size 200 × 140 mm 555
- 19.4 "Christians in Jerusalem Seeing Signs in Heaven", in *Historie van hertoghe Godevaert van Boloen* ([Gouda, Printer of Godevaert van Boloen (Collaciebroeders?): about 1486–87]). Woodcut. Leiden, University Library, shelf mark THYSIA 2259A, fol. p3v 555
- 19.5a–b Reconstruction of the cutting and pasting process using a modern printout of the woodcut from the *Historie van hertoghe Godevaert van Boloen* ([Gouda, Printer of Godevaert van Boloen (Collaciebroeders?): about 1486–87]) 556
- 19.6 Detail of "Troy under Siege", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 55v 557
- 19.7a "Dirc III, Count of Holland", The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 173v. Folio size 200 × 140 mm 560

- 19.7b "Knight", in *De ludo scachorum* in Dutch (Delft, Jacob Jacobszoon van der Meer: 14 Feb. 1483). Woodcut. Oxford, Bodleian Library, shelf mark Auct. 2Q 5.7, fol. e<5>v 561
- 19.8 Anonymous Master (School of the Master of the Playing Cards), "Four of Birds". Copper engraving, plate 6.9 × ca. 9.2 cm, sheet 9.6 × 14.1 cm. Vienna, Albertina, inv. no. DG1926/639 563
- 19.9a "Margaret II of Hainault and Banner Bearer" in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 31iv. Folio size 200 × 140 mm 564
- 19.9b Detail of "Margaret II of Hainault and Banner Bearer" in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 31iv. Folio size 200 × 140 mm 565
- 19.10 Anonymous Master (School of the Master of the Playing Cards), "Eight of Birds". Copper engraving, plate 13.5 × 9.9 cm. Vienna, Albertina, inv. no. DG1926/645 566
- 19.11 Reconstruction of "Margaret II of Hainault's Banner Bearer", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 31iv and Vienna, Albertina, inv. no. DG1926/645 567
- 19.12a Master of the Berlin Passion, *A Swan, a Stork, and an Ostrich*. Copper engraving, sheet 8.7 × 6.9 cm. Vienna, Albertina, inv. no. DG1926/832 568
- 19.12b Reconstruction of the "Banner Bearer of Floris II", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 189v and Vienna, Albertina, inv. no. DG1926/832 569
- 19.13 Master E.S., retouched by Israhel van Meckenem, *Six of Beasts*. Copper engraving, plate 9.7 × 6.7 cm. Vienna, Albertina, inv. no. DG1926/792 570
- 19.14 "Count Willem V of Holland with Banner Bearer", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 321v. Folio size 200 × 140 mm 571
- 19.15 "Emperor Octavian Augustus and Banner Bearer", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 101v. Folio size 200 × 140 mm 572
- 19.16 "Christ and the Woman of Samaria", in *Tboeck vanden leven Jhesu Christi* (Delft, [Christiaen Snellaert]: 22 May 1488). Woodcut, hand coloured. Nijmegen, University Library, shelf mark Inc 40 nr.1, fol. rrr 573
- 19.17 "Dirk II, Count of Holland", in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 167v. Folio size 200 × 140 mm 574
- 19.18 "Christ Disrobed", in *Tboeck vanden leven Jhesu Christi* (Delft, [Christiaen Snellaert]: 22 May 1488). Woodcut, hand coloured. Liège, University Library, shelf mark xv.B228, fol. gg1v 575

- 19.19 Reconstruction of “Dirc II’s Banner Bearer”, The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 167v and Liège, University Library, shelf mark xv.B228, fol. ggiv 576
- 19.20 Reconstruction of “Philip of Burgundy’s Banner Bearer”, in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 514v and figure cut from *Historie van hertoghe Godevaert van Boloen* ([Gouda, Printer of Godevaert van Boloen (Collaciebroeders?): about 1486–87]). Woodcut. Leiden, University Library, shelf mark THYSIA 2259A, fol. k2r 577
- 19.21 “Forest without Mercy”, in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 111v. Folio size 200 × 140 mm 580
- 19.22 “The Soul with a Hound on a Leash”, in *Van die gheestlike Kintschejt ihesu ghemoraliseert* (Antwerp, Gerard Leeu: 16 Feb. 1488). Woodcut. The trees on the top right were cut and pasted behind the remains of dragon-like figure (engraving) in the bottom half of the *Forest without Mercy* (Fig. 19.21). Washington D.C., LoC, Incun. 1488 .V3, fol. h2r. Library of Congress, Rare Book and Special Collections Division 581
- 19.23 “Miracle of Loosduinen”, in The Hague, National Library of the Netherlands, KW 1900 A 008, fol. 226v. Folio size 200 × 140 mm 583
- 19.24 “Circumcision”, in *Tboeck vanden leven Jhesu Christi* (Delft, [Christiaen Snellaert]: 22 May 1488). Woodcut, hand coloured. Liège, University Library, shelf mark xv.B228, fol. e3v 584
- 19.25 “Christ preaching and a woman in the crowd raising her voice”, in *Tboeck vanden leven Jhesu Christi* (Antwerp, Gerard Leeu: 3 Nov. 1487). Woodcut, hand coloured. Liège, University Library, xv.C164, fol. v2r 588
- 19.26 Master of the Ten Thousand Martyrs, *Nativity*, in Prayerbook, Dutch, after c. 1485, paper, ca. 130 × 90 mm. Copper engraving. Vienna, Österreichische Nationalbibliothek, Ms. Series Nova 12909, fol. 17v 589
- 19.27 “Godfrey Crowned King of Jerusalem”, in *Historie van hertoghe Godevaert van Boloen* ([Gouda, Printer of Godevaert van Boloen (Collaciebroeders?): about 1486–87]). Woodcut. Leiden, University Library, shelf mark THYSIA 2259A, fol. k5v 591
- 19.28 “King Eson Announces his Last Will”, in Raoul Lefèvre, *Historie van den vromen ridder Jason* (Haarlem, Jacob Bellaert: [about 1483–85]). Woodcut, hand coloured. Washington, Library of Congress, fol. a2v 592
- 19.29a–b “The Elder and the Soul”, in Otto von Passau, *Dat boeck des gulden throens* (Utrecht, [Printer with the Monogram], 30 Mar. 1480). Woodcut, hand coloured. Utrecht, University Library, shelf mark E fol 153 (Rariora) dl 1, fols. 9v and 18r 596
- 20.1 *Het Nieuw Testament onses Heeren Iesu Christi, met korte uytlegghingen door Franciscum Costerum, Priester der Societeyt Iesu* (Antwerp, Ioachim Troagnaesius: 1614), title-page. Engraving, in folio 601

- 20.2 Matthew 3:11–24, with scriptural glosses in the narrow outer margins at left and far right and Costerus's glosses in the wide column at right, from Costerus Franciscus, s.j., *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 3 602
- 20.3 Acts 1:4–11, with cut and pasted-in *Garland and Holy Spirit*, and sewn-in *Ascension* by Gaspar Huybrechts, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 370–371. Engraving, inserted in folio 604
- 20.4 James 5:13–20, with cut and pasted-in *Death of a Sick Man, with Monks, Lay People, and the Devil at his Bedside*, and cut and pasted-in *Saint Aloysius Gonzaga in Prayer*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 866–867. Engraving, inserted in folio 606
- 20.5 Luke 18:14–27, with sewn-in *Suffer the Children to Come unto Me*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 238–239. Engraving, inserted in folio 607
- 20.6 "Tot den Godtvuchtighen leser", from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614), fol. **3 recto 608
- 20.7 Matthew 28:17–20, with cut and pasted-in *Saints Ignatius and Francis Xavier Flanking the Virgin and Child*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 100–101. Engraving, inserted in folio 614
- 20.8 "Van de Catholiicke oft canoniicke brieven", with cut and pasted-in *Blesseds Aloysius Gonzaga and Stanislaus Kostka*, and *Francis Borgia Kneeling before the Trinity, the Virgin, and Saints Ignatius and Francis Xavier*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 844–845. Engraving, inserted in folio 617
- 20.9 Matthew 23:16–29, with cut and pasted-in *Christ the Judge and Kneeling Votary*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 71. Engraving, inserted in folio 620
- 20.10 Matthew 23:30–35, with cut and pasted-in *God the Father*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 72. Engraving, inserted in folio 622
- 20.11 Mark 15:12–17, with cut and pasted-in *Crucifixion with Mary and John*, and sewn-in *Ecce Homo* by Alexander Voet, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 152–153. Engraving, inserted in folio 624
- 20.12 Mark 15:28–41, with sewn-in *Crucifixion, Sixth to Ninth Hours*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 152–153. Engraving, inserted in folio 626

- 20.13 Mark 15:28–41, with cut and pasted-in *Crucified Christ Flanked by Angels* and *Centurion / Longinus Piercing the Side of Christ*, from *Het Nieu Testament onses Heeren Iesu Christi, met korte uytlegghingen door Franciscum Costerum, Priester der Societeyt Iesu* (Antwerp, Ioachim Trognaeus: 1614) 153. Engraving, inserted in folio 628
- 20.14 Luke 22:41–55, with cut and pasted-in *Agony in the Garden*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp: Ioachim Trognaeus, 1614) 254. Engraving, inserted in folio 630
- 20.15 Luke 22:44–56, with cut and pasted-in *Christ Crucified and Virgin of Sorrow Mourning the Entombment*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 260–261. Engraving, inserted in folio 631
- 20.16 Luke 22:56–69, with sewn-in *Penitent Saint Peter* by Alexander Voet, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 254–255. Engraving, inserted in folio 633
- 20.17 Luke 22:11–26, with sewn-in *Christ Bound to the Column* by Maarten van den Eenden, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 256–257. Engraving, inserted in folio 634
- 20.18 Luke 22:11–26, with cut and pasted-in *Christ Scourged and Bleeding from many Wounds and Virgin of Sorrows Meeting Christ on the Road to Calvary*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 257. Engraving, inserted in folio 637
- 20.19 Luke 22:27–31, with cut and pasted-in *Angel Exhibiting the Sudarium*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 258. Engraving, inserted in folio 639
- 20.20 Luke 22:27–31, with sewn-in *Carrying of the Cross* by Gaspar Huybrechts, from *Het Nieu Testament onses Heeren Iesu Christ* (Antwerp, Ioachim Trognaeus: 1614) 258–259. Engraving, inserted in folio 642
- 20.21 Luke 22:27–31, with cut and pasted-in *Carrying of the Cross with Virgin of Sorrows*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 258–259. Engraving, inserted in folio 644
- 20.22 Luke 22:27–31, with sewn-in *Holy Face with the Crown of Thorns* by Gaspar Huybrechts, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 258–259. Engraving, inserted in folio 645
- 20.23 Luke 22:32–43, with sewn-in *Crucified Christ with Arma Christi and Ecclesia Lodged in the Sacred Heart*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaeus: 1614) 258–259. Engraving, inserted in folio 647
- 20.24 Luke 22:32–43, with cut and pasted-in *Virgin of Sorrows Gazes at the Crucified Christ and Virgin of Sorrows Meditates on the Passion*, from *Het Nieu*

- Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 259. Engraving, inserted in folio 648
- 20.25 John 20:29–31, with sewn-in *Effigy of the Risen Christ* and *Effigy of the Virgin (Apparition of Jesus to Mary)*, by Pieter de Bailliu after Theodoor van Thulden, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 364–365. Engraving, inserted in folio 652
- 20.26 John 20:1–13, cut and pasted-in *Salome and Mary of James / Joanna and Mary of James Bear Witness to the Resurrection* and sewn-in *Resurrection*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 360–361. Engraving, inserted in folio 657
- 20.27 John 20:1–13, sewn-in *Apparition of the Risen Christ to the Magdalene*, and cut and pasted-in *Mary Magdalene*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 360–361. Engraving, inserted in folio 658
- 20.28 John 18:1–13, cut and pasted-in *Agony in the Garden*, and sewn-in *Agony in the Garden* by Alexander Voet, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 352–353. Engraving, inserted in folio 660
- 20.29 John 18:14–23, cut and pasted-in *Penitent Saint Peter*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 353. Engraving, inserted in folio 662
- 20.30 John 18:14–23, sewn-in *Christ before Caiaphas* by Gaspar Huybrechts, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 352–353. Engraving, inserted in folio 664
- 20.31 John 18:24–36, sewn-in *Christ before Pontius Pilate* by Gaspar Huybrechts, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 354–355. Engraving, inserted in folio 665
- 20.32 John 19:1–6, sewn-in *Flagellation* by Alexander Voet, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 354–355. Engraving, inserted in folio 668
- 20.33 John 19:1–6, sewn-in *Christ Kneels to Retrieve his Robe after the Scourging at the Pillar* by Alexander Voet, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 354–355. Engraving, inserted in folio 669
- 20.34 *Christ Mocked and Crowned with Thorns*, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 354–355. Engraving, inserted in folio 670
- 20.35 John 19:7–12, sewn-in *Ecce Homo* by Gaspar Huybrechts, from *Het Nieu Testament onses Heeren Iesu Christi* (Antwerp, Ioachim Trognaesius: 1614) 356–357. Engraving, inserted in folio 671

- 20.36 John 19:13–24, sewn-in *Carrying of the Cross* by Gaspar Huybrechts, from *Het Nieuw Testament onses Heeren Iesu Christi* (Antwerp, Joachim Trognaesius: 1614) 356–357. Engraving, inserted in folio 672
- 20.37 John 19:25–33, sewn-in *Crucifixion* by Gaspar Huybrechts, from *Het Nieuw Testament onses Heeren Iesu Christi* (Antwerp, Joachim Trognaesius: 1614) 358–359. Engraving, inserted in folio 673
- 20.38 John 19:25–33, sewn in *Deposition* by Gaspar Huybrechts, from *Het Nieuw Testament onses Heeren Iesu Christi* (Antwerp, Joachim Trognaesius: 1614) 358–359. Engraving, inserted in folio 674
- 20.39 John 19:34–42, sewn-in *Entombment* by Gaspar Huybrechts, from *Het Nieuw Testament onses Heeren Iesu Christi* (Antwerp, Joachim Trognaesius: 1614) 358–359. Engraving, inserted in folio 675
- 21.1 Preface page from Nicolás del Techo, *Historia Provinciae Paraquariae Societatis Iesu* [p. 8], late 17th centuryW 691
- 21.2 Spanish titlepage from *Edycacion Christiana: y buena crianza de los niños guaranis*, 1713 692
- 21.3 Guarani titlepage from *Edycacion Christiana: y buena crianza de los niños guaranis*, 1713 693
- 21.4 Bernardino de Cerbín's approbation, Archivum Romanum Societatis Iesu, 1700, VL Paraquaria 01.1 699
- 21.5 First state, page 4 from Juan Eusebio Nieremberg, *De la Diferencia (Doctrinas [Loreto, Juan Bautista Neumann]: 1705)* 700
- 21.6 Second state, c. 1700, page 4 from Juan Eusebio Nieremberg, *De la Diferencia (Doctrinas [Loreto, Juan Bautista Neumann]: 1705)* 701
- 21.7 Plate 9 from Jeremias Drexel's *Infernus, damnatorum carcer et rogus* (Monaco, Cornelius Leysser: 1631) 182 704
- 21.8 Gaspar Boultats, plate 453 from Juan Eusebio Nieremberg's *De la Diferencia* (Antwerp, Verdussen: 1684) 705
- 21.9 Boetius à Bolswert, "Image of the World". Engraving, 1616 706
- 21.10 Gaspar Boultats, plate 21 from Juan Eusebio Nieremberg's *De la Diferencia* (Antwerp, Verdussen: 1684) 707
- 21.11 Emblem *Mortis Formido* from Otto Vaenius, *Quinti Horatij Flacci Emblemata* (Antwerp, Phillippe Lisaert: 1612) 75 708
- 21.12 Gaspar Boultats, plate 122 from Juan Eusebio Nieremberg's *De la Diferencia* (Antwerp, Verdussen: 1684) 709
- 21.13 Titlepage, Guarani edition of Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 710
- 21.14 Gaspar Boultats, plate 309 from Juan Eusebio Nieremberg's *De la Diferencia* (Antwerp, Verdussen: 1684) 712

- 21.15 Juan Yaparí (attributed to), plate 31 from Juan Eusebio Nieremberg's *De la Diferencia* (Doctrinas [Loreto, Juan Bautista Neumann]: 1705) 713
- 21.16 Gaspar Boultats, plate iii from Juan Eusebio Nieremberg's *De la Diferencia* (Antwerp, Verdussen: 1684) 716
- 21.17 Plate 17 from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 717
- 21.18 Gaspar Boultats, plate 122 (detail) from Juan Eusebio Nieremberg's *De la Diferencia* (Antwerp, Verdussen: 1684) 718
- 21.19 Plate 23 from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 718
- 21.20 Detail from plates 18 (2.8); 19 (2.12); 21 (2.20), 23 (2.30), 24 (2.44), from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 720
- 21.21 Maria Eugenia de Beer, frontispiece for Francisco Aguado's *Sumo Sacramento de la fe* (Madrid, Franco Martinez: 1640) 721
- 21.22 Plate 2 from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 722
- 21.23 Frontispiece and engravings from Giovanni Pietro Pinamonti's *L'Inferno aperto al cristiano perche non v'entri* (Bologne, heirs of Antonio Pisari: 1689) 724
- 21.24 Plates 34–41 from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 725
- 21.25 Emblems 48, 122 and 113 from Andrea Alciato's *Emblematum libri duo* (Lyon, Jean de Tournes: 1547) 728
- 21.26 Plate 13 from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 729
- 21.27 Plate 23 from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705). Detail from Figure 21.19 (Image © Museo Colonial e Histórico de Luján); and Boetius a Bolswert, eighteenth image [*decimaoctava imago*] from Antoine Sucquet's *Via Vitae Aeternae* (Antwerp, Martinus Nutius: 1620). Detail (Image © Getty Research Institute) 733
- 21.28 Plate 22 from Juan Eusebio Nieremberg's *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705). Detail 736
- 21.29 Gaspar Boultats (after Joseph Lamorlet), "El Emperador Carlos v. renuncia en Brusselas todos sus Estados de Flandes [...]. Detail. Engraving from Prudencio de Sandoval's *Historia de los Hechos del Emperador Carlos v* (Antwerp, Verdussen: 1681). Image © Universidad Complutense de Madrid 737
- 21.30 Plate 16 from Nieremberg's *De la Diferencia*. Detail. (Doctrinas [Loreto, Juan Bautista Neumann]: 1705) 738

- 21.31 Antonio Tempesta, “Aul[us] Vitellius Aug[ustus]”, engraving from the series *The First Twelve Roman Caesars* (1596) (Image © Metropolitan Museum); Mathäus Merien, “Aul[us] Vitellius Aug[ustus]” after Tempesta (1616) (Image © Metropolitan Museum); Gaspar Bouttats after Joseph Lamorlet, engraving from Prudencio de Sandoval’s *Historia de los Hechos del Emperador Carlos V*. Detail. (Antwerp, Verdussen: 1681) (Image © Universidad Complutense de Madrid) 739
- 21.32 Plate 24 from Juan Eusebio Nieremberg’s *De la Diferencia*. Detail. (Loreto, Juan Bautista Neumann et alii: 1705) (Image © Museo Colonial e Histórico de Luján); and Hieronymus Wierix (engraver), *Ingressus solemnis in ciuitatem*, plate 87 from Jeronimo Nadal’s *Evangelicae Historiae Imagines*, Antwerp, 1593. The arrows are mine and indicate ‘points of interest’ for comparison 747
- 21.33 Plate 4 from Juan Eusebio Nieremberg’s *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 750
- 21.34 Juan Yapari (attributed to), plate 11 from Juan Eusebio Nieremberg’s *De la Diferencia* (Loreto, Juan Bautista Neumann et alii: 1705) 751
- 21.35 A graph showing the number of plates based on their iconographic group 758

Notes on the Editors

Christopher D. Fletcher

is the Assistant Director of the Center for Renaissance Studies at the Newberry Library in Chicago. A medieval historian by training, his research focuses on the relationship between religion and public communication technology before 1800. He has published articles on letter-writing in the Middle Ages, emblems, and the digital humanities. His current book project, *Public Engagement in the Middle Ages: Medieval Solutions to a Modern Crisis*, explores how medieval practices of public engagement can inform modern scholars' public outreach efforts.

Walter S. Melion

is Asa Griggs Candler Professor of Art History at Emory University in Atlanta, where he directs the Fox Center for Humanistic Inquiry (Emory's institute for advanced study in the humanities). He is author of three monographs and a critical edition of Karel van Mander's *Foundation of the Noble, Free Art of Painting*, co-author of two exhibition catalogues, editor or co-editor of more than twenty-five volumes, and has published more than eighty articles. Melion is editor of two book series: Brill's *Studies on Art, Art History, and Intellectual History* and Lund Humphries' *Northern Lights*. He was elected Foreign Member of the Royal Netherlands Academy of Arts and Sciences in 2010. He is president emeritus of the Sixteenth Century Society, current president of the Historians of Netherlandish Art, and a board member of the Print Council of America.

Notes on the Contributors

Britt Boler Hunter

is the Instruction and Reference Librarian at the Florida State University College of Law Research Center and was formerly a Patricia Rose Teaching Fellow at the Florida State University Department of Art History, where she completed her Ph.D. in summer 2022. Hunter's research centers on the construction of visual information and visual exegesis in late medieval manuscripts and early printed books. She is particularly interested in Apocalypse iconography, narrative picture cycles, and the *compilatio* of illustrations and diagrams in medieval encyclopedias. Hunter co-authored the 2020 facsimile commentary volume *Picture Book of the Life of St. John and the Apocalypse* with Richard K. Emmerson and Peter Kidd.

Tom Cummins

is Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art in the Department of the History of Art and Architecture at Harvard University since 2002, and Director of Dumbarton Oaks since 2019. In 2011, he was awarded La Orden “Al Mérito por Servicios Distinguidos En el Grado de Gran Cruz” by the Republic of Peru. He is a member of the American Academy of Art and Science.

Anna Dlabačová

is a University Lecturer at the Leiden University Centre for the Arts in Society where she teaches in the MA program Book and Digital Media Studies. Her research focuses on the late medieval Low Countries and her research interests include late medieval spiritual literature, prayer culture, the transmission of texts, and the role of the printing press in the dissemination of texts and images. In 2023 she hopes to commence her ERC-Starting Grant project “Pages of Prayer: The Ecosystem of Vernacular Prayer Books in the Late Medieval Low Countries, c. 1380–1550”.

Karl A.E. Enenkel

is Professor of Medieval Latin and Neo-Latin at the University of Münster (Germany). Previously he was Professor of Neo-Latin at Leiden University (Netherlands). He is a member of the *Royal Netherlands Academy of Arts and Sciences*. Among his major book publications are *Francesco Petrarca: De vita solitaria, Buch 1.* (1991); *Die Erfindung des Menschen. Die Autobiographik des frühneuzeitlichen Humanismus von Petrarca bis Lipsius* (2008); *Die Stiftung*

von Autorschaft in der neulateinischen Literatur (ca. 1350–ca. 1650) (2015); *The Invention of the Emblem Book and the Transmission of Knowledge, ca. 1510–1610* (2019), and *Ambitious Antiquities, Famous Forebears. Constructions of a Glorious Past in the Early Modern Netherlands and Europe* (with Koen Ottenheyen, 2019). He has (co)edited and co-authored some 40 volumes on a variety of topics; key topics are addressed in *Modelling the Individual. Biography and Portrait in the Renaissance* (1998), *Recreating Ancient History* (2001), *Mundus Emblematicus. Studies in Neo-Latin Emblem Books* (2003), *Cognition and the Book* (2004), *Petrarch and his Readers* (2006), *Early Modern Zoology* (2007), *The Authority of the Word* (2011), *The Reception of Erasmus* (2013), *Transformation of the Classics* (2013), *Neo-Latin Commentaries and the Management of Knowledge* (2013), *Beiträge zu Boccaccios lateinischen Werken und ihrer Wirkung* (2015), *Discourses of Anger in the Early Modern Period* (2015), *Jesuit Image Theory* (2016), *Emblems and the Natural World* (2017), *The Figure of the Nymph in Early Modern Culture* (2018), *Solitudo. Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures* (2018), *Artes Apodemicae and Early Modern Travel Culture, 1550–1700*, and *Reinventing Ovid's Metamorphoses. Pictorial and Literary Transformation in Various Media, 1500–1800*. He has founded the international series *Intersections. Studies in Early Modern Culture* (Brill); *Proteus. Studies in Early Modern Identity Formation; Speculum Sanitatis: Studies in Medieval and Early Modern Medical Culture (500–1800)* (both Brepols), and *Scientia universalis*.

Paul F. Gehl

is Curator Emeritus at the Newberry Library, Chicago, where he served for some thirty years as Custodian of the John M. Wing Foundation on the History of Printing and George A. Poole III Curator of Rare Books. He is an historian of education, printing, and design, the author of *A Moral Art: Grammar, Culture and Society in Trecento Florence* (1993); *Humanism For Sale: Making and Marketing Schoolbooks in Italy 1450–1650* (2008); *A Meditation in Rome* (2012); and *Chicago Modernism and the Ludlow Typograph: Douglas C. McMurtrie and Robert Hunter Middleton at Work* (2020).

Pedro Leal

currently serves as Associate Director for Digital Asset Management at the John Carter Brown Library at Brown University. Previously he was Assistant Professor in Portuguese and Hispanic Studies at the University of Glasgow, and held research and teaching positions in Brazil, Spain, Belgium, Germany, and Scotland. Leal was recently appointed Editor in Chief of *Emblematica: Essays in Word and Image* (Droz).

Leal's research interests lie in emblem studies and intermediality in the early modern period. His current work focuses on the role of books and prints in the clash between Indigenous and colonial visual cultures in the Americas. He edited *Emblems in Colonial Ibero-America* (Glasgow Emblem Studies, 2017); co-edited, with José Julio García Arranz, *Jeroglíficos en la Edad Moderna* (Janus, 2020) and, more recently, co-edited a special issue of Early Modern Digital Review, *Digital Emblematica* (2022), with Mara Wade.

Justyna Kiliańczyk-Zięba

is an assistant professor at the Jagiellonian University in Krakow, Poland. She is the author of *Jan Januszowski – pisarz, tłumacz, wydawca* (2007), a book about a printer-intellectual active in Krakow in the sixteenth century, and *Sygnety drukarskie w Rzeczypospolitej XVI wieku. Źródła ikonograficzne i treści ideowe* (2015), a monograph on printers' devices in early modern Poland-Lithuania. She has published a number of articles on book history, emblematics and history of ideas, as well as edited extensive sixteenth-century texts.

Jakub Koguciuk

graduated from the Ph.D. program in History of Art and Renaissance Studies at Yale University in 2019. His thesis explores the artistic impact of Jacopo Sannazaro's *Arcadia* and the evolution of pastoral motifs in the arts of the period. He is working on a book-length study of Italian Renaissance pastoral in literature and the visual arts. He is interested in the Renaissance in Venice and the Veneto as well as the development of Early Modern print culture and the history of the environment.

Andrea van Leerdam

is a book historian with a particular interest in the intersections of materiality, images, and reading practices in the early period of print. She completed her dissertation *Woodcuts as Reading Guides. How Images Shaped Knowledge Transmission in Medical-Astrological Books in Dutch (1500–1550)* at Utrecht University in 2022, funded by the Dutch Research Council nwo. She graduated in Medieval and Renaissance Studies in 2005 at Utrecht University and has worked as a Humanities communication advisor. In 2022–2023, she is a post-doctoral researcher in a digital humanities project on *The European Dimensions of Popular Print Culture* led by Dr Jeroen Salman at Utrecht University.

Stephanie Leitch

is associate professor of Art History at Florida State University, where she teaches early modern art and the history of printmaking. She is the author of *Mapping Ethnography in Early Modern Germany: New Worlds in Print Culture* (2010) and many articles about the intersection of printmaking with knowledge-based pursuits. Her current book project, *The Art of Observation in the Early Modern Print*, explores how the visual accompaniments of how-to genres sharpened visual acuity, cued observation, and calibrated sightings.

Simon McKeown

is Head of the History of Art Department, Marlborough College, U.K. He serves as General Editor of the *Imago Figurata* series for Brepols publishers, Associate Editor of *Emblematica: Essays in Word and Image*, and as Chair of the International Society for Emblem Studies. His publications include *Emblematic Paintings from Sweden's Age of Greatness: Nils Bielke and the Neo-Stoic Gallery at Skokloster* (2006); *The Emblem in Scandinavia and the Baltic* (2006, ed. with Mara Wade); *Reading and Writing the Swedish Renaissance* (2009); *The International Emblem from Incunabula to the Internet* (2010); *Otto Vaenius and his Emblem Books* (2012); *Emblems and Impact* (2017, ed. with Ingrid Höpel); and *Sacred Emblems in Western Sweden* (2021).

Kelin Michael

is currently a doctoral candidate in Art History at Emory University and the project manager for the J. Paul Getty Museum upcoming special exhibition *Lumen: The Art and Science of Light*. She was also the 2021–2022 Graduate Curatorial Intern in Manuscripts at the Getty Museum. She specializes in medieval manuscripts, focusing on the relationship between text and image. Her interests involve reception and copying practices, particularly how illuminators altered images in later copies of medieval manuscripts to reflect contemporary social contexts. Kelin also works to bridge the gap between academia, the museum world, and the public through her work.

Shaun Midanik

is a doctoral candidate at the University of Toronto in the Department of Art, with a collaborative specialization in Book History and Print Culture. His research connects the fields of Art History and Book History through his study of Italian books of prints, bound groups of printed pictures that emerged as a new medium in the early modern period. As part of his dissertation project, he established the Books of Prints Cataloging Project (booksofprints.omeka.net), which aims to record books of prints as the basis for developing a new

cataloguing standard. His focus on a more dynamic early modern print culture has led to a diverse set of research interests related to books of prints, including virtual pilgrimage, drawing manuals, and emblem books.

Brent Purkapele

is a historian of premodern science, book history, and the history of science and religion. He received his Ph.D. from the Department of the History of Science, Technology, and Medicine at the University of Oklahoma in 2022. He is currently a visiting professor of history at Grand Valley State University, in Allendale, Michigan.

Jason Rosenholtz-Witt

is Visiting Assistant Professor of Musicology and Double Bass at Western Kentucky University. Previously, he was Visiting Assistant Professor and Music Program Coordinator at Oxford College of Emory University, where he also directed the chamber ensemble. He specializes in music and politics in Northern Italy during the sixteenth and seventeenth centuries, extending into German-speaking lands and England. His secondary interests include American experimentalism (1960s–80s) and jazz during the Civil Rights era.

Bret L. Rothstein

a scholar of visual and material cultures of play – is Ruth N. Halls Professor in the Department of Art History at Indiana University, Bloomington. He is the author of *Sight and Spirituality in Early Netherlandish Painting* (Cambridge, 2005) and *The Shape of Difficulty: A Fan Letter to Unruly Objects* (Penn State, 2019), as well as essays in *American Quarterly*, *Art History*, the *Journal of Early Modern Cultural Studies*, *Renaissance Quarterly*, *RES: Anthropology and Aesthetics*, *Word & Image*, and *Zeitschrift für Kunstgeschichte*.

Mara R. Wade

is professor emerita of Germanic Languages & Literatures, University of Illinois at Urbana-Champaign. She is the immediate past president of the Renaissance Society of America. She has held visiting professorships at the University of Göttingen; the Hochschule für Musik, Theater und Medien, Hannover; University of Stockholm; University of Erlangen-Nürnberg, and University of Heidelberg. She currently serves, by appointment of the State of Lower Saxony, on the academic Advisory Board of the Herzog August Bibliothek, Wolfenbüttel.

Her research focuses on emblems, court studies of Germany and Scandinavia, gender studies, and German literature and the arts in the early modern period. She is the editor-in-chief of *Emblematica: Essays in Word and Image*

and the PI for *Emblematica Online*. She was awarded a senior research prize from the Alexander von Humboldt Foundation, a lifetime achievement award. *She is currently completing the monograph Early Modern Intellectual Networks: Emblems as Open Sources* that explores social practices of emblematics. With Christopher Fletcher she is editing *Emblems and Empire*, which focuses on the Nürnberg town hall emblems.

Geert Warnar

is a senior lecturer of the Leiden University Centre for the Arts in Society. He teaches Dutch medieval literature and dialogue studies, which are also the main themes of his current research and recent publications. These concern in particular the most popular Dutch epic romance (*Roman van Limborch*) in a European context and Dutch dialogues (1300–1600): *Lezen als een luis-tervink. De dialoog in de Nederlandse literatuur van Maerlant tot Coornhert* (Leiden: 2022).